



HANDEL+HAYDN SOCIETY



2026-27 SEASON: THE CHOICES THAT SHAPE US

THE ART OF LIVING

October 2 + 4, 2026

WHAT KIND OF PEOPLE WILL WE BE?

Stories about, well, pretty much everything.



wbur.org



WELCOME TO H+H



PHOTO: RUE SAKAYAMA

I am so glad to welcome you to the Handel and Haydn Society's 212th Season. After being part of H+H for just a few short months as President and CEO, I already recognize this to be an extremely dedicated and talented community of musicians, staff, Board members, supporters, subscribers, and concertgoers. But what I've been struck by is H+H's deep commitment to opening our doors as widely as possible, especially to those who are new.

Before I moved to Boston, I enjoyed a career as a professional bassoonist and spent 15 years as a professor of bassoon and teacher of music appreciation. That previous life continues to shape the way I engage with music. It has been a joy to spend time with Artistic Director Jonathan Cohen thinking about our season and the questions the music invites us to consider about ourselves.

Handel's *L'Allegro* asks: what kind of people will we be? For me, it illustrates the beautifully complex dynamic of being the father of two very different sons: one extroverted, full of fire and motion, and the other reserved, thoughtfully taking time to express himself. Handel gives dignity, vitality, and humanity to both. As you enjoy today's concert, I invite you to think about the introverts and extroverts in your life, and about the ways music helps us embrace our similarities and differences.

This same spirit runs throughout our 2026-27 Season, *The Choices That Shape Us*. In *Messiah* we'll seek renewal; in *Kiss and Tell* we'll explore who and how we love; and in Beethoven's Fifth we'll find power to triumph over adversity. **Each time you join us, I hope you hear more than beautiful music. I hope you hear something that speaks to your own life, your own questions, and your own way of moving through the world.**

As the first Black CEO in the Handel and Haydn Society's 211-year history, I feel both the weight and the possibility of this moment. Together, we have the opportunity to carry H+H into its next chapter with openness, curiosity, and a deep commitment to welcoming more people into this music.

Whether you are a long-time subscriber, returning for the second time, or attending your first H+H concert, you're all warmly invited to join me, Jonathan, our musicians and staff in Higginson Hall for a reception following today's performance. You are now a member of our Society, so let's raise a glass to the beginning of this new season together!

With gratitude,

Lecolion Washington, Jr.
President and CEO

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PROGRAM SPONSORS

Today's performances by Joëlle Harvey, soprano; Paul Appleby, tenor; Michael Sumuel, bass-baritone; and Regie Gibson, spoken word artist, are generously supported by the Robert N. Shapiro Fund for Imagination and Creativity.

Anne and David* Gergen, *season sponsors of Guy Fishman, cello*

Rebecca Nemser, *in memory of Paul Nemser, season sponsor of Sonja DuToit Tengblad, soprano*

The Handel and Haydn Society Chorus is funded in perpetuity by Jane and Wat* Tyler.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council.

**Deceased*



THE HANDEL AND HAYDN SOCIETY

Boston's Grammy-winning Handel and Haydn Society performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. Called "one of the most exciting ensembles of historically informed performances in the world" (*OperaWire*), H+H is in its 212th consecutive season of captivating audiences (the most of any performing arts organization in the United States), speaking to its singular success at welcoming new people to this extraordinary music, generation after generation.

H+H performed the "Hallelujah" chorus from Handel's *Messiah* in its first concert in 1815, gave the American premiere in 1818, and ever since has been both a musical and a civic leader in the Boston community. During the Civil War, H+H gave numerous concerts in support of the Union Army (H+H member Julia Ward Howe wrote "The Battle Hymn of the Republic") and on January 1, 1863, H+H performed at the Grand Jubilee Concert celebrating the enactment of the Emancipation Proclamation. All are welcome to celebrate freedom at H+H's free Emancipation Proclamation Concert held annually on New Year's Eve in partnership with the Museum of African American History.

H+H's Orchestra and Chorus delight more than 76,000 listeners annually through concerts at Symphony Hall and other leading venues as well as radio broadcasts. Through the Karen S. and George D. Levy Learning and Education Program, H+H supports eight youth choirs of singers in grades 2-12 and provides thousands of complimentary tickets to students and communities throughout Boston, ensuring the joy of music is accessible to all. H+H provides deeply discounted tickets and hosts special events for undergraduate students and concertgoers under 40 through the H+H Masterpass and H² membership programs. H+H has released 16 CDs on the CORO label and has toured nationally and internationally. In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.

Leadership

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Carrie L.T. Hammond
and Nicholas Dials
Co-Chairs, Board of Advisors
Lecolion Washington, Jr.
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Jonathan Cohen
Artistic Director
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Associate Conductor
Aisslinn Nosky
Concertmaster
Scott Allen Jarrett
Resident Conductor, Chorus
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Resident Conductor, Chorus
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Programming Consultant
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Conductor Laureate

Youth Choruses Conductors

Andrew Milne
Youth Chorale and Concert Choir
Alyson Greer Espinosa
*Chorus of Sopranos + Altos
and Chamber Choir*
Dr. Kevin McDonald
Chorus of Tenors + Basses
Nurt Villani
New Voices and Treble Chorus

THE ART OF LIVING

Friday, October 2, 2026 at 7:30pm
Sunday, October 4, 2026 at 3:00pm

2,721st Concert
2,722nd Concert

Symphony Hall

Jonathan Cohen conductor
Handel and Haydn Society Orchestra and Chorus
Regie Gibson spoken word artist
Joëlle Harvey soprano
Paul Appleby tenor
Michael Sumuel bass-baritone
Sonia DuToit Tengblad soprano
Sarah Vitale soprano

L'Allegro, il Penseroso ed il Moderato

George Frideric Handel
(1685–1759)

PART I

Overture: Largo from Concerto Grosso in B Minor, Op. 6, No. 12
Accompagnato: Hence loathed Melancholy (tenor)
Accompagnato: Hence vain deluding joys (soprano)
Aria: Come, come thou goddess (soprano)
Aria: Come, rather, goddess (soprano)
Aria: Haste thee nymph (tenor)
Chorus: Haste thee nymph
Aria: Come, and trip it (tenor)
Chorus: Come, and trip it
Accompagnato: Come, pensive nun (soprano)
Aria: Come, but keep thy wonted state (soprano)
Chorus: Join with thee
Recitative: Hence! Loathed Melancholy/And if I give thee honor due (tenor)
Aria: Mirth admit me of thy crew (soprano)
Accompagnato: First, and chief on golden wing (soprano)
Aria: Sweet Bird (soprano)
Recitative: If I give thee honor due (bass-baritone)
Aria: Mirth admit me (bass-baritone)
Aria: Oft on a plat (soprano)
Recitative: If I give thee (tenor)
Aria: Let me wander (tenor)
Aria: Mountains on whose barren breasts (bass-baritone)
Aria: Or let the merry bells (soprano)
Chorus: And young and old

INTERMISSION

PART II

Overture: Larghetto e vivace from Concerto Grosso in D Major, Op. 6, No. 5
Accompagnato: Hence, vain deluding joys (soprano)
Aria: But oh, sad Virgin (soprano)
Recitative: Thus, night, oft see me (soprano)
Solo and Chorus: Populous Cities (bass-baritone)
Aria: There let Hymen (tenor)
Accompagnato: Me, when the sun (soprano)
Aria: Hide me (soprano)
Aria: I'll to the well-trod stage (tenor)
Aria: And ever against (soprano)
Aria and Chorus: These delights (tenor)
Recitative: But let my due feet (soprano)
Chorus: There let the pealing organ
Solo and Chorus: And let their sweetness (soprano)
Chorus: These pleasures, Melancholy

PART III

Accompagnato: Hence, boast not (bass-baritone)
Aria: Come with native (bass-baritone)
Accompagnato and Chorus: Sweet temp'rance (bass-baritone)
Aria and Chorus: All this company serene (bass-baritone)
Aria: Come with gentle hand (soprano)
Recitative: No more short life (tenor)
Aria: Each action (tenor)
Duet: As steals the morn (soprano and tenor)
Chorus: Thy pleasures, Moderation

Sung in English with supertitles.
Concert runs 2 hours 30 minutes, including intermission.

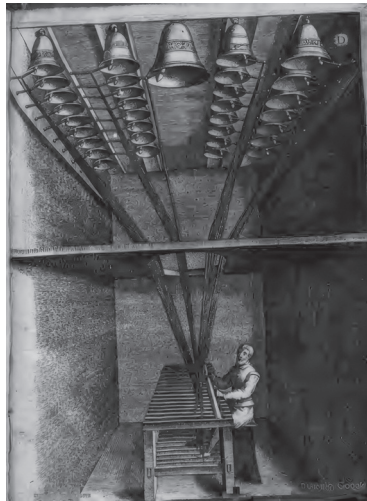
Please scan the QR code for the full text of
L'Allegro and *Il Penseroso* by John Milton,
first published together in 1645.



INSTRUMENT SPOTLIGHT THE CARILLON

The traditional carillon is a percussion instrument in which bells are rung by playing a specially designed keyboard. These carillons tend to be housed in the same tower as the bells to be played.

To emulate that sound in the concert hall, a smaller instrument was designed in which hammers strike a metal plate to produce a bell-like sound. According to Handel's librettist Charles Jennens, the composer had this "very queer instrument which he calls a carillon... played like a Harpsichord" in his rooms as he was composing his 1739 oratorio *Saul*. Sadly, Handel's instrument has not survived, but it or a similar one was used in the aria and chorus that closes Part I of *L'Allegro, il Penseroso ed il Moderato*.



1612 drawing of a carillon being played

H+H IS GOING MOBILE

When you choose mobile, your H+H tickets are now easier to find, manage, and share. Access your tickets from your mobile wallet on your phone whenever you are ready for your next concert.

mytix.handelandhaydn.org



THE WORLD BEYOND



Early balance spring pocket watch by Thomas Tompion, circ. 1675



Peter the Great, 1717



Seal to mark H+H's official incorporation in Feb. 1816.

- 1675** As watches become available to the general public, Thomas Tompion, known as the "father of English clockmaking," introduces a pocket watch that keeps time more accurately. He also constructs the first (and more accurate) dead-escapement pendulum clocks for the Royal Observatory in Greenwich.
- 1698** Peter the Great taxes men's beards as part of a broader policy to "modernize" Russia. Other changes include introducing the Julian calendar in 1699, the first Russian newspaper in 1703, and moving the capital to St. Petersburg, which was dubbed "the window to the West."
- 1719** *La Bagatelle*, a French magazine inspired by the English publication, *The Spectator*, begins publishing twice-weekly commentaries and observations on all aspects of French society in addition to selections of poetry and prose.
- 1721** Hannah Heaton is born in Southhampton, New York. Her 40-year diary, which starts around the time of the Great Awakening and continues to the American Revolution, chronicles her life as a mother and farmer as well as her intellectual and spiritual experiences.
- 1744-45** Muhammad ibn Saud, emir of Diriyah (near modern-day Riyadh), allies with Muhammad bin Abdul Wahhab, the founder of a religious movement, to begin the expansion of power that will lead to the establishment of Saudi Arabia.
- 1815** An April 19 newspaper article signed "Public Good" applauds the founding of The Handel and Haydn Society "for the general improvement of the science [of singing]."

PROGRAM NOTES

BETWEEN EXTREMES

Anyone familiar with George Frideric Handel's choral music, or even Baroque music in general, will hear many familiar sounds in *L'Allegro, il Penseroso ed il Moderato*. Many of the compositional techniques Handel practiced are still used today; his deft use of harmony, melody, rhythm, and text painting (representing a word or idea musically) is part of a long-standing tradition in western music.

L'Allegro, il Penseroso ed il Moderato is an unusual work in that there are no defined characters or story lines. The idea for a concert work based on two separate poems, *L'Allegro* and *Il Penseroso*, written by 17th century English poet John Milton originated with James Harris, an amateur musician and Handel supporter. In 1739, Harris approached Handel's librettist Charles Jennens, who discussed the project with the composer and by January 1740 Harris's interweaving of the two Milton poems had been supplemented—at Handel's request—with Jennens' addition of a third section, *Il Moderato*. Handel, as usual, wrote the music quickly, starting on January 19, 1740 and completing the work on February 4.

L'Allegro, il Penseroso ed il Moderato premiered on February 27, at Lincoln's Inn Fields Theatre. Rather than opening this work with the traditional single-movement overture, Handel chose to begin with a multi-movement concerto. Today's performance will begin with a movement from his Concerto Grosso in B Minor, Op. 6, No. 12. After a successful premiere, Handel revived and revised this piece over the next several years. One significant change was Handel's decision to replace all of Part 3 with his earlier work *Ode for St. Cecilia's Day*, shifting the focus from the influence of moderation to the power of music.

Today's performance follows the text for the 1740 work, which weaves together Milton's poems and concludes with Jennens's poem. While there are no specific characters, two contrasting aspects of an individual's mindset are represented by *L'Allegro*, the cheerful or extroverted person, and *il Penseroso*, the contemplative or introverted one, with *il Moderato*, or the temperate one, as the mean between the two. While Milton's original poems were separate, suggesting that each persona was a distinct individual, the libretto with Jennens's additional text addresses the complexities of any individual and the virtues of living a moderate life. Because Handel crafts such beautifully compelling music for each persona, we might find ourselves identifying with any—or all—of the attitudes represented.

In scanning the texts of Part 1, the majority of the movements represent the persona *L'Allegro*. *Il Penseroso*'s persona, however, is also present as the opening accompanied recitative for tenor rejects "melancholy," a state of mind associated in the 18th century with solitude and

contemplation. Here, Handel emphasizes *L'Allegro*'s rejection with a repeated figure in the strings that is harmonically unstable at first, but closes conclusively. *Il Penseroso* responds in kind with another accompanied recitative for soprano, establishing a kind of internal dialogue between what were perceived at this time as two emotional extremes.

L'Allegro then invokes "thou goddess fair and free," which Handel sets in a major key with flowing lines and dramatic flair for both soloist and instruments. *Il Penseroso* again responds with an appeal to the "goddess sage and holy." Now in a minor key, the lines are no less compelling but there is a greater sense of restraint in both the voice and instruments. Two pairs of arias and choruses highlight *L'Allegro*'s exuberant nature and foreshadow subsequent invocations to Mirth. With the first, "Haste thee nymph," Handel keeps to straight-forward harmonies but writes long staccato lines to draw our attention to the physical manifestation of someone laughing and "holding both his sides." It is hard to resist this movement's high spirits. Equally compelling in its musical language, "Come and trip it as you go" is an invitation to dance. Handel adds a sweetness to this aria and chorus by setting it in a minor key. *Il Penseroso* then responds with a recitative, aria, and chorus that are serene and hymnlike. The chorus is a re-enforcement and enhancement of the prayer of the soloist and in all three movements the bassline complements and extends the vocal lines.

As with the opening movement, *L'Allegro* again commands Melancholy to leave. Instead of dwelling on this idea, however, the soloist quickly summons Mirth, and in the aria, "Mirth admit me of thy crew," Handel brings to mind a sailor's dance. *Il Penseroso* answers with the aria "Sweet Bird." For this popular movement, Handel writes virtuosic lines for the flute, which imitate bird song, balanced with soaring lines for soprano. With the repeated chords and steady rhythm of the second section of this aria, we walk with the singer "to behold the wand'ring moon," the ideal time for contemplation.

Juxtapositions in this work abound, such as that between "Sweet bird" and "Mirth, admit me of thy crew," which returns as an aria for bass. In this raucous movement the virtuosic passages for horn bring to mind hunting music. Another shift in mood follows with *il Penseroso*'s aria "Oft on a plat of rising ground." Here the pattern of a single repeated pitch and closing figure in the bassline creates an ominous sense that is relieved by the upper strings who "teach light to counter the gloom" of the unyielding bassline.

For a third and final time, *L'Allegro* asks, "Mirth, admit me of thy crew," followed by an aria in which the soloist sings about a different kind of pleasure. With gently swaying rhythms, the delights of walking in the country are recounted as the singer describes workers in the field in idyllic terms. The sweeping gestures that accompany "Mountains on whose barren breast do rest" continue to illustrate the joys of the natural

world, now without the presence of human beings. These reflections lead directly into the final aria and chorus of Part 1, “Or let the merry bells ring round.” Opening with a lilting dance for the soloist, the chorus responds with text and music that celebrates the daytime. The second part of the chorus features a series of imitative passages and a deceptive closing on the word “sleep” as the day, and Part 1, ends.

Part 2 opens with two movements from Handel’s Concerto Grosso in D Major, Op. 6, No. 5, after which a new dichotomy between L’Allegro and il Penseroso emerges. Il Penseroso begins with a recitative that decries the illusory nature of joy and aspires to more substantial contemplations. In the aria that follows, “But oh, sad Virgin,” the florid yet self-possessed lines of the soprano and cello combine with references to the Orpheus story to delineate the power of music itself.

Just as il Penseroso counterbalanced L’Allegro in Part 1, now the excitement of people and urban life is extolled as a ballast to solitude and contemplation in the aria and chorus “Populous cities.” In the first part of the chorus, Handel writes fast-moving lines; those on the word “busy” are particularly jittery. A change occurs at the line “with store of ladies bright,” the imitative lines and more stately mood bring to mind the subtleties of drawing room conversations and courting. In the next aria, “There let Hymen appear,” Handel emphasizes the god of marriage’s “saffron robe” with beautiful melismas.

Throughout this work, Handel offers multiple musical settings of each persona as in il Penseroso’s next aria “Hide me from day’s garish glare.” Here the mood of contemplation returns with cascading descents in the strings that then join with the voice to form a hymn. Next, L’Allegro counters this aria with “I’ll to the well-trod stage.” There is a tongue-in-cheek mood to this movement, both in the melismatic passages for the soloist and the jaunty string lines. Yet, when the topic turns to the power of music, as in “And ever against eating cares,” Handel sets the voice and instruments as equal partners, creating a complex, yet straight-forward musical texture.

“These delights if thou canst” for tenor solo and chorus is L’Allegro’s bold, final statement of Part 2. Instruments, including trumpet and timpani, and voices combine in this celebratory movement and commitment to “live with Mirth.” Of course, as the reflective side of the human psyche, il Penseroso must counter this statement. In the recitative, “But let my due feet never fail,” il Penseroso resolves to “walk in studious cloisters pale.” The chorus builds on this stated intention with “There let the pealing organ blow,” in which improvised passages for the organ—surely played by Handel at the premiere—alternate with brief choral statements.

Part 2 concludes with a solo and chorus which renews a commitment to the “pleasures of Melancholy.” With its fugue-like setting, this chorus

is both strict—the fugue being a rule-laden compositional structure—and light. The lightness derives from Handel’s choice of themes, with rhythms that dance and melodic ideas that stay in the ear.

In the opening recitative of Part 3, il Moderato, we are immediately warned that excess is “transform’d to pain.” In the aria “Come with native lustre shine,” Handel creates an interesting musical texture in which distinct yet complementary lines between upper and lower strings join together to support the voice. This texture, the triple meter, and carefully controlled embellishments become a musical representation of Moderation. The bass soloist continues with an accompanied recitative proclaiming the value of “Sweet Temp’rance” along with a listing of 18th-century British values, all of which are confirmed by the chorus.

Although Handel did not cast L’Allegro and il Penseroso as specific vocal parts, the solo soprano and tenor now join in this praise of Moderation, with each of their respective arias proclaiming the value of this path as well as the joys derived from it. With each aria’s exquisite lines, we are caught up in the beauty of each moment; it is hard not to disagree with these new converts to Moderation. This “scene” culminates musically and dramatically in “As steals the morn.” For this duet Jennens adapted the text from Act V of Shakespeare’s *The Tempest*.

The chorus, “Thy pleasure moderation gives” confirms the supremacy of the path of temperance. The strident opening and fugal setting of this final chorus might strike the 21st-century ear as incongruous with a text about Moderation, but this is typical of the Baroque sound world. It is a grand conclusion for all, leaving the audience both satisfied and wanting more.

Teresa M. Neff, PhD

Christopher Hogwood Historically Informed Performance Fellow

ARTIST PROFILES

PHOTO: MARCO BORGREVE



Jonathan Cohen conductor

Jonathan Cohen has established an international reputation as one of today's leading conductors in historically informed performance. Renowned for his collaborative musicianship and commitment to chamber music, he is equally at home in activities ranging from Baroque opera to the classical symphonic repertoire. Jonathan is Artistic Director of Handel and Haydn Society, Artistic Director of Arcangelo, and Artistic Advisor to London Handel Festival. He previously

served as Music Director of Les Violons du Roy for a decade.

Throughout the 2026-27 Season, Jonathan continues to have a strong presence on both sides of the Atlantic. With H+H he directs Haydn's *Farewell* symphony and Mendelssohn's *Elijah*. In Europe, he leads the WDR Sinfonieorchester in Handel's *Messiah*, conducts the Konzerhausorchester Berlin in a program of Haydn and Beethoven, and returns to the Budapest Festival Orchestra. With Arcangelo, he makes a fourth BBC Proms appearance conducting Bach's Mass in B minor, alongside performances at London's Wigmore Hall and Handel's *Israel in Egypt* as part of the London Handel Festival.

Recent highlights have included a complete performance of Bach's *Weihnachtsoratorium* with Güzernich-Orchester Köln, Bach's St. Matthew Passion with both the Rotterdam Philharmonic and Orchestra of the Age of Enlightenment, and Haydn's *Creation* with the Helsinki Philharmonic Orchestra. He also returned to Glyndebourne for a revival of Barrie Kosky's production of Handel's *Saul*, followed most recently by William Kentridge's new production of Monteverdi's *L'Orfeo*.

Jonathan founded Arcangelo in 2010 to create an agile ensemble that brought a sense of chamber music making and engagement to all of its projects across the baroque and classical repertoire. The ensemble was the first named Baroque Ensemble in Residence at Wigmore Hall, where it enjoys a continuing close association, and has toured to exceptional halls and festivals.

Arcangelo's founding commitment to the recording studio has produced 30 critically lauded albums including Arias for Guadagni and Bach Cantatas with Iestyn Davies (Hyperion; Gramophone Award 2012 and 2017), Mozart Violin Concertos with Vilde Frang (Warner; ECHO Klassik Award 2015), C.P.E. Bach Cello Concertos with Nicolas Altstaedt (Hyperion; BBC Music Magazine Award 2017), Buxtehude Trio Sonatas Op.1 (Alpha Classics; GRAMMY Nominee 2018), *Tiranno* with Kate Lindsey (Alpha; Sunday Times Records of the Year 2021). Arcangelo's latest recordings include Handel *Theodora*, Handel Chandos Anthems and a landmark project with Nicolas Altstaedt to make the first survey on period instruments of Boccherini Cello Concertos (Alpha).

PHOTO: ARIELLE DONESON



Joëlle Harvey soprano

Joëlle Harvey last appeared with H+H in Love, Handel during the 2024-25 Season.

A native of Bolivar, New York, American soprano Joëlle Harvey has built a reputation as one of the finest singers of her generation, performing major roles on the world's opera and concert stages.

Ms. Harvey's 2026-27 Season includes returns to the Handel and Haydn Society (Handel L'Allegro), Music of the Baroque (Bach B Minor Mass), Philadelphia Orchestra and Houston Symphony (Handel Messiah), New York Philharmonic (Mendelssohn A Midsummer Night's Dream), and San Francisco Symphony (Haydn Creation). With The Cleveland Orchestra, she sings a performance of *Creation* celebrating the conclusion of Franz Welser-Möst's tenure as Music Director. Season debuts include the Pittsburgh Symphony (Carmina Burana) and Baltimore Symphony (Beethoven Symphony No. 9). Ms. Harvey also tours the United States with Harry Bicket and The English Concert for performances of Handel's Alessandro.

The 2025-26 Season featured debuts at the Bayerische Staatsoper and Washington National Opera as Susanna in *Le nozze di Figaro*, Pamina in Santa Fe Opera's new Christopher Luscombe production of *The Magic Flute*, conducted by Harry Bicket, and a reprisal of Pamina with The Metropolitan Opera in their holiday presentation.

PHOTO: JONATHAN TICHLER



Paul Appleby tenor

This performance marks Paul Appleby's debut with H+H.

Admired for his interpretive depth, vocal strength, and range of expressivity, tenor Paul Appleby is one of the most sought-after voices of his generation. He graces the stages of the world's most distinguished concert halls and opera houses and collaborates with leading orchestras, instrumentalists, and conductors.

Paul Appleby's concert calendar for the 2025-26 Season included performances and a commercial recording of Thomas de Hartmann's *Esther* with Kirill Karabits and Bournemouth Symphony Orchestra, the title role of Berlioz' *La damnation de Faust* with Tomáš Netopil and the Prague Radio Symphony Orchestra, a program of Bach Cantatas with the Chamber Music Society of Lincoln Center, and the world premiere of Angélica Negrón's *For everything you keep losing* with Fabio Luisi and the Dallas Symphony Orchestra. He made a role debut as Captain Vere in *Billy Budd* for the Opéra national de Lyon in performances led by Finnegan Downie Dear and he returned to the

Metropolitan Opera, which the tenor considers his home company, bowing as Don Ottavio in *Don Giovanni* and as Tamino in *The Magic Flute*, solidifying his place as one of the most distinguished Mozartean tenors of our day.



PHOTO: JEANIE HORTON

Michael Sumuel bass-baritone

Michael Sumuel last appeared with H+H in Glories of Bach during the 2022-23 Season.

In the 2026-27 Season, American bass-baritone Michael Sumuel will return to LA Opera as Figaro in *Le nozze di Figaro*, conducted by James Conlon, a role he will also sing with the Boston Symphony at the Tanglewood Festival, as well as with Boston Lyric Opera. Other opera performances include the title role in *Porgy and Bess* with Opéra de Monte Carlo, and Leporello in

Don Giovanni with the Edinburgh International Festival. A sought after concert artist, Mr. Sumuel will appear with Esa-Pekka Salonen and the Los Angeles Philharmonic for Mozart's *Requiem*, Jane Glover and the San Francisco Symphony for Haydn's *Creation*, Jaap van Zweden as Christus in Bach's *St. Matthew Passion* with Radio France, and Handel's *Messiah* with Jane Glover and the Minnesota Orchestra and Kansas City Symphony, as well as with Mercury Houston.

Mr. Sumuel's competition accolades include being awarded a Richard Tucker Career Grant, Metropolitan Opera National Council audition Grand Finalist and a winner of the Dallas Opera Guild Vocal Competition. A Texas native, he is an alumnus of the Houston Grand Opera Studio, Merola Opera Program at San Francisco Opera and the Filene Young Artist program at Wolf Trap Opera.

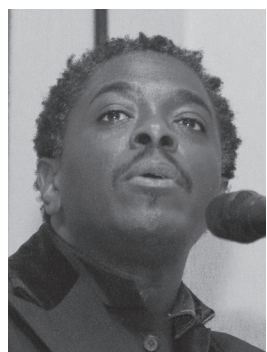


PHOTO: JACOB BELCHER

Regie Gibson spoken word artist

Regie Gibson last appeared with H+H in the Emancipation Proclamation Concert during the 2025-26 Season.

Literary performer Regie Gibson has lectured and performed widely in the U.S., Cuba, and Europe. Representing the U.S. in Italy, Regie competed for and received both the Absolute Poetry Award in Monfalcone and The Europa in Versi Award in LaGuardia di Como. He's a Brother Thomas Fellow and has received two Live Arts Boston Grants to develop his first play, "The Juke: A Blues Bacchae" in which he intersects

the ancient Greek tragedy with African-American spiritual and musical culture. Regie has served as consultant for the NEA's "How Art Works" commission and the "Mere Distinction of Color," a permanent exhibit at James Madison's Montpelier home focusing on American slavery and the U.S. Constitution.

He has performed with and composed the text for the Handel and Haydn Society's "Crossing the Deep" and has featured with The Boston City Singers, The Mystic Chorale, and the Lexington Symphony. He's an actor and creator of The Shakespeare Time-Traveling Speakeasy, a theatrical, literary-concert focusing on the life and works of William Shakespeare, and is the Artistic Director of Arts for Social Cohesion, a social transformation organization using arts, pedagogy, and social psychology to strengthen relationships within and between communities. Regie serves on the boards of the New England Poetry Club and Grub Street Writers, and teaches at Berklee College of Music and Clark University. On May 30th, 2025 Regie was appointed by Governor Maura Healey to be the Inaugural Poet Laureate of the Commonwealth of Massachusetts.

Sonja DuToit Tengblad soprano

Sonja sings regularly with H+H, Boston Baroque, Conspirare, the Lorelei Ensemble, and Blue Heron. A champion of modern music, Sonja curated *Dickinson After 2000* featuring all 21st-century settings of Emily Dickinson poetry. She was awarded 2nd place in the 2014 American Prize competition's art song and oratorio division.

Sarah Vitale soprano

Sarah Vitale is a frequent soprano soloist and ensemble musician in and around the Boston area. She has also featured with Bach Collegium San Diego, Yale Choral Artists, The Thirteen, Seraphic Fire, TENET Vocal Artists, and Ensemble Altera. Sarah is a graduate of the Yale School of Music and holds a master's degree in Early Music Voice through the Institute of Sacred Music.

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Chorus prepared by Jonathan Cohen.

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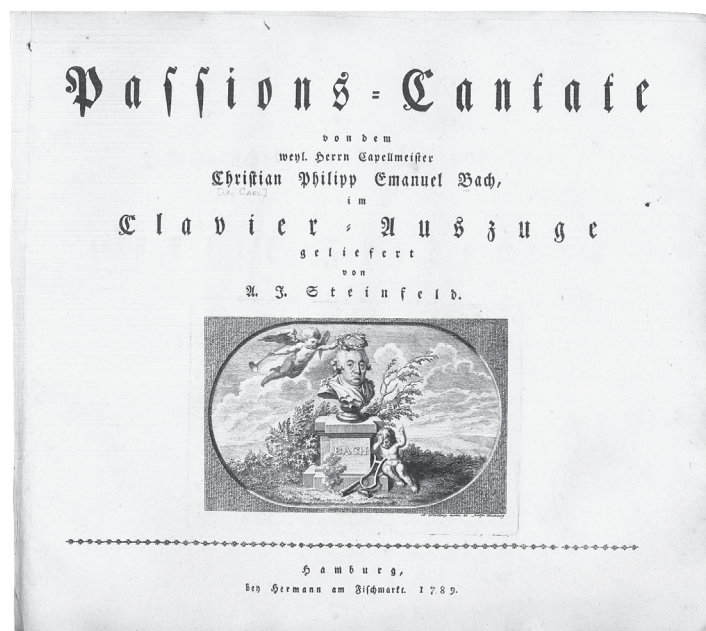
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President and CEO

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Patricia Kung
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Brenda Gray Reny
Arthur G. Robins
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George Sacerdote
Robert N. Shapiro
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Jean Woodward
Christopher R. Yens

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Kristen Vagliardo
Pamela Waterman
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John Winkleman

List current as of August 2026.

HANDEL AND HAYDN SOCIETY STAFF

Lecolion Washington, Jr.
President and CEO
Wesley Farnsworth
Executive Assistant and
Relationships Manager

Artistic
Conducting staff and
programming consultant are
listed on page 5.

Ira Pedlikin
Vice President of Artistic Planning
and Concert Production
Jon Linker
Senior Manager, Concert
Operations and Booking

Jason Fisher
Orchestra and Chorus Personnel
Manager

Joe Monticello
Music Librarian

Development
Emily Reed
Vice President of Donor Relations
and Partnerships
Marion Westgate
Major and Planned Giving Officer
Caitlin Seitz
Major and Institutional Giving
Officer
Keith Supko
Development Operations Manager

**Marketing +
Communications**
Sarah L. Manoog
Vice President of Marketing
and Communications
Chris Petre-Baumer
Director of Marketing and Creative

Joseph Sedarski
Marketing Manager
Susan Baranyi
Public Relations and Program
Book Manager
Jo-B Sebastian
Graphic Designer
Grace Thompson
Part-time Archivist

Patron Experience
Merrick Carter-Taylor
Director of Data and Ticketing
Operations
Joanna Springer
Director of Patron Experience
Laurin Stoler
Calling Campaign Manager
Jerry Waldman
Assistant Calling Campaign
Manager
Ben Lipkowitz
Telesales Representative

Learning
Youth Chorus conductors are
listed on page 5.

Administration
JongHun Kim
Director of Learning Programs
Luisana Ramirez
Coordinator of Learning Programs
Teresa M. Neff, PhD
Christopher Hogwood Historically
Informed Performance Fellow

Associate Conductors
Ethan DePuy
HHYC Chorus of Sopranos + Altos
and Chamber Choir
Becca Crivello
HHYC Youth Chorale and
Concert Choir

Musicianship Faculty
Matthew Buono
Lead Musicianship Teacher
Mary Kray
Dr. Hexing Ouyang
Olivia Rich

Collaborative Pianists
June Chen
Leona Cheung
Dr. Pei-yeh Tsai
Kim Whitehead

Vocal Pedagogy Specialist
Hannah Klein

SYMPHONY HALL INFORMATION

Accessibility: Elevator access to
Symphony Hall is available at both
the Massachusetts Ave and Cohen
Wing entrances. An access service
center and accessible restrooms are
available inside the Cohen Wing.

Large print programs are available
at the Patron Information table in
the lobby.

Assistive listening devices are
available. Please see the head usher
for details.

Late seating: Those arriving, or
returning, to their seats late will
be seated at the discretion of the
management.

Lost and found is located at the
security desk at the stage door
on St. Stephen Street.

Lounge and bar service: There are
two lounges in Symphony Hall: The
O'Block/Kay Room on the orchestra
level and the Cabot-Cahners Room
in the first balcony. Each serves
drinks starting one hour before
each performance and during
intermission.

Coatrooms are located on the
orchestra and 1st balcony levels
and in the Cohen Wing.

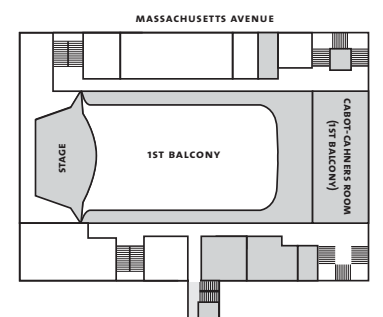
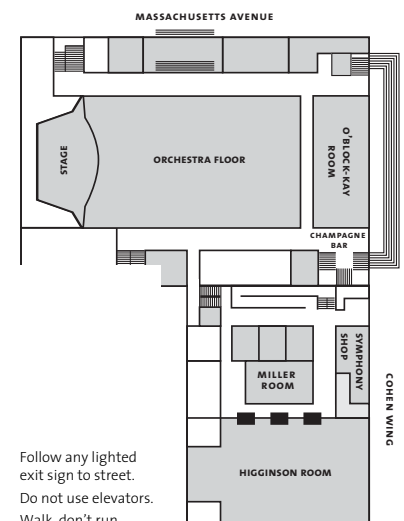
Ladies' rooms are located in both
main corridors on the orchestra level,
at both ends of the first balcony and
in the Cohen Wing.

Men's rooms are located on the
orchestra level near the elevator, on
the first balcony, and in the Cohen
Wing.

All gender restroom is located
on the first balcony level, near the
Beranek Room.

Break Room: We welcome patrons
and families who wish to take a
break during the performance to the
Cabot-Cahners Room, located in the
rear of the first balcony (Huntington
Ave. side). Here you may watch and
listen to the performance on TV
screens.

In case of emergency: Patrons will
be notified by an announcement
from the stage. Should the building
need to be evacuated, please follow
any lighted exit sign to the street
or follow alternate instructions as
directed. Do not use elevators. Walk,
do not run.



HANDEL AND HAYDN SOCIETY GENERAL INFORMATION

9 Harcourt Street
Boston, MA 02116
handelandhaydn.org

Administrative Office

Monday–Friday, 9:00am–5:00pm
617.262.1815
hello@handelandhaydn.org

Connect with H+H

@handelandhaydn
Handel and Haydn Society
Handel and Haydn Society
@handelandhaydnociety

Box Office

Monday–Friday, 10:00am–4:00pm
617.262.1815
boxoffice@handelandhaydn.org

Group Tickets

Groups of 10 or more save 20%.
Reserve your group tickets at
groups@handelandhaydn.org

Musically Speaking

Join Historically Informed Performance Fellow Teresa Neff for an engaging exploration of the music and instruments featured in today's concert.

Musically Speaking is located in Higginson Hall and begins 45 minutes prior to the performance.

Merchandise

H+H offers gift items and recordings featuring our Orchestra and Chorus, along with guest artists throughout the season. Your purchases help support our education and artistic programming.



Boston Symphony Orchestra



This month, the BSO combines the drama and passion of beloved classics like Beethoven's Seventh Symphony and Tchaikovsky's *The Nutcracker* with the excitement of groundbreaking new music by Carlos Simon and Tod Machover.



2026-27 SEASON

Find your music at **bso.org**



BOSTON YOUTH
SYMPHONY
ORCHESTRAS

PROKOFIEV *Peter and the Wolf*

BSO FAMILY CONCERT

Saturday, November 21, 2026 at noon
Symphony Hall

BOSTON YOUTH SYMPHONY ORCHESTRAS (BYSO)

Federico Cortese, *Conductor*
with Boston Ballet School

Tickets \$20 per adult,
children 18 and under are free.
BSO.org 888-266-1200

BYSO/BSO: Partnering for the Future

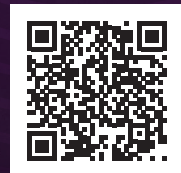




2026-27 SEASON



THE CHOICES THAT SHAPE US



The Art of Living

What kind of people will we be?

Oct 2 + 4

Handel's Messiah

What do we believe in when things are uncertain?

Nov 27 + 28 + 29

Baroque Christmas

How do we choose to cultivate and radiate joy?

Dec 17 + 20

Kiss and Tell: A World Premiere

Who do we choose to love?

Jan 29 + 30

Brandenburg Concertos

How do we discover our potential—individually and together?

Feb 19 + 21

Beethoven's Fifth

What happens when the future you imagined no longer seems possible?

Mar 19 + 20

Haydn in Plain Sight

When do we lead, when do we follow, and how do we work together?

Apr 2 + 4

Mendelssohn's Elijah

How do we know we're enough when our convictions are tested?

May 1 + 2

HANDEL+HAYDN SOCIETY

JONATHAN COHEN ARTISTIC DIRECTOR

handelandhaydn.org

617.262.1815

PHOTO BY ROBERT TORRES